

MCGILL DAILY CULTURE

Volume 82, Number 46

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Thursday, November 26th, 1992

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Benefit concert to revive Mohawk Radio

BY REBECCA CONNOLLY



IF YOU'VE TUNED into Mohawk Radio 101.7fm lately, there's a fairly good chance that the only thing you heard was the buzz of dead air. Serious financial problems have forced CKHQ to cut back on broadcast time and limit many of their programming events.

A benefit concert has been organized by le Regroupement de solidarité avec les autochtones and the Friends of CKHQ to raise funds for the station so that they can get back on the air full-time.

CKHQ was established in 1987 to preserve and promote the culture and language of the Mohawk people of Kanehsatake. The impetus for the creation of the station stemmed from the threat of the encroaching non-native population that almost destroyed the identity of Mohawk culture.

According to a brief history of the station, "the idea of a radio station was conceived as the best means to provide a forum for the culture, language, history and traditions of the Mohawk people of Kanehsatake with a strong arts information and entertainment format."

In the past, the station has offered Mohawk language lessons, radio plays, interviews, news and a training program for students in the community. Their multi-music format includes gospel, country and western, rock and pop, as well as plenty of

native material.

Ironically, one of the most successful periods in CKHQ's broadcasting history was during the Oka crisis of 1990. During the 78 day stand-off, the station was instrumental in getting news to and entertaining people both inside and outside the community.

When the army moved in, CKHQ went into emer-

gency broadcast mode, transmitting 24 hours a day for 26 days in order to maintain the links between different sections of the community.

The station's financial problems started shortly after the crisis ended. The *Daily Spoke* to CKHQ volunteer Susan Okes. "The station used to get more support from the Native community, but since the decline in funding it hasn't been the same," she said.

"Without money, you lose the

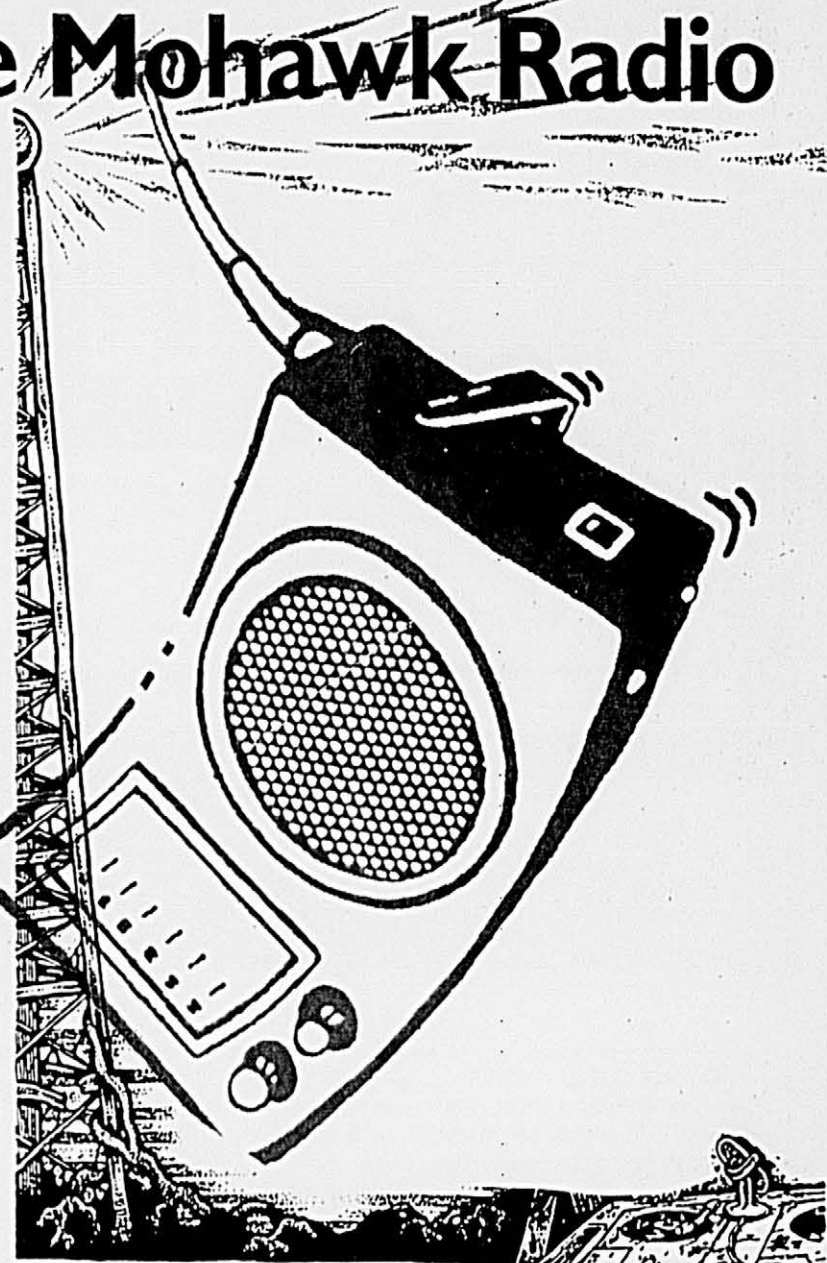
listeners. The station can do a lot in production if we have the time and money. We have a mandate but because of a lack of funding we can't always fulfill it."

The benefit concert on December 4 will include such performers as singer-songwriter Karen Young, a traditional Jewish dance band The Bagg Street Klezmer Band, the Montreal rap duo Shingi and the Rap Poet, funk band Mai Jing, celtic funk rock band Mother Son and local cabaret band Rhythm Activism.

The show will also feature a young prize-winning Native poet, Jamie Nelson, who will read some of his works, and the book-launching of a collaborative work entitled *Not Guilty: The Mohawk Trial*.

Norman Nawrocki, a member of Rhythm Activism and an organizer of the benefit said, "We went for a mix in organizing the event. It will definitely be a full and exciting night."

The Mohawk Radio Benefit is being held on Friday, December 4 at the Union Française, 429 Viger East (coin Berri). The fun will begin at 19h30.



CKUT Party to cut people up

BY JULIUS CHAPPLE

EVEN IF YOU don't have a tattoo yourself, chances are you know someone who does.

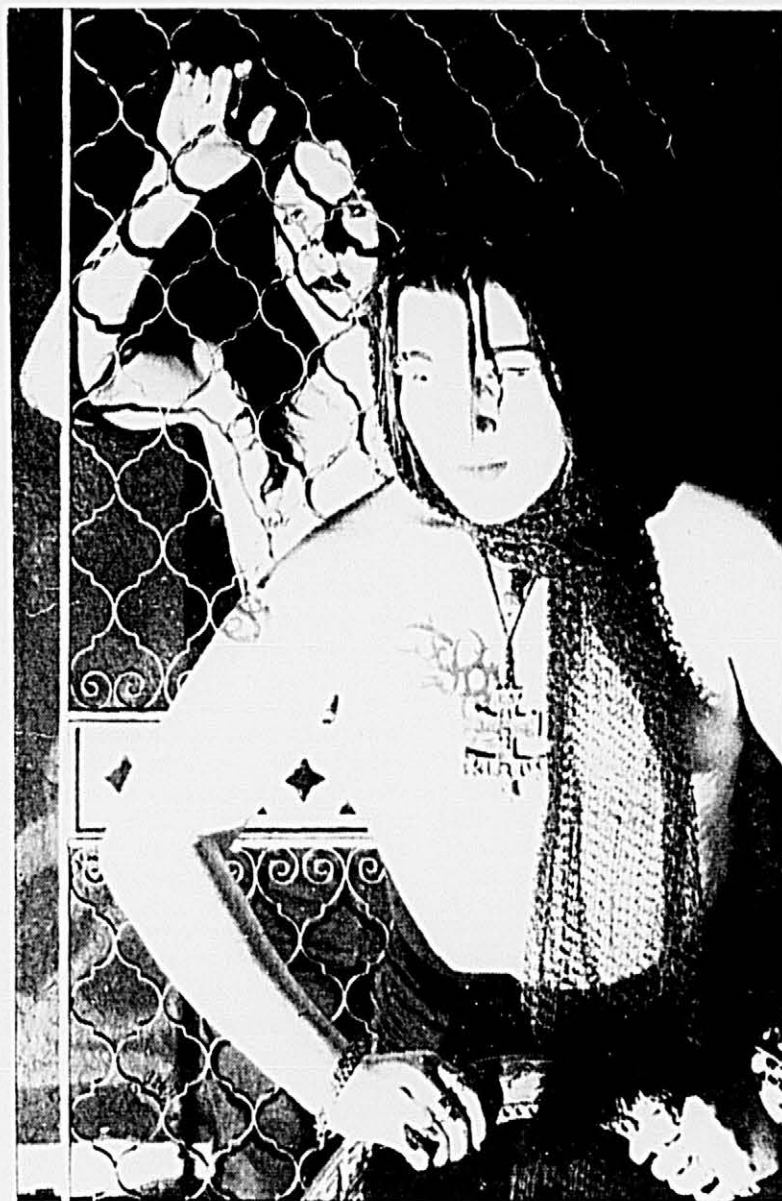
Among the disenchanted, sold-out "X" generation and those who aspire to that label, body art is a means of self-expression both personal and permanent, a badge of individuality in a world that would like nothing more than assimilation, compromise and conformity.

CKUT, McGill's non-profit community station (90.3 on your FM dial) tends towards non-conformity. As a community forum it gives a voice to the often unheard groups that exist outside the range of the mainstream media in this city.

Rather than pandering to the gross appetites of a majority insatiably hungering for more of the same, it exposes the listener to a diverse cross-section of music that exists just below the surface. Sorrykiddies, no Mitsou.

So it's fitting that, in celebration of its fifth anniversary, CKUT is staging "Modern Primitives" tonight at K.O.X., in Station "C". If you're interested in body art, or if you just like to groove to funky beats, this is for you. According to the organizers, there has never been an event of this kind in Montréal. It is long overdue.

The evening's turntable wizardry is courtesy of DJ Genius and Tony Desypris, both of



Pierre, at top left, will be doing body piercing and scarification at KOX

CKUT. The station will also be broadcasting live from the club between 11 and 2 am.

Off the dance floor, you can check out "Wolfgang", the

bodypiercing exhibit, who will stick needles through both arms and down the sides of his body and then do tricks with string to create a trippy web-like decora-

tion.

Tattooist Pierre from Black Sun Studios will start the evening with nipple piercing, and later perform scarification on someone's back, as well as do a little on himself. Also Elio España, from Primal Urge Studios down in San Francisco, will be showing off what he can do. In the past he has worked on the Cro-Mags and Danzig.

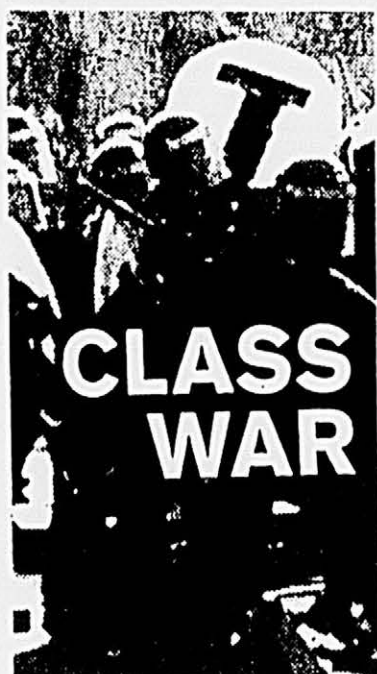
So get out there. It's a chance to explore a subculture one might not otherwise experience. If you're into getting tattooed or whatever, you can get phone numbers and addresses of people who are professional body artists.

Not only that, but there are all kinds of neat door prizes. You can win a tattoo valued at \$100. Passes to upcoming concerts. Other stuff.

(Special note to those who read the *Mirror* too carefully — there will be no S&M door prizes. But you can buy them all along Ste-Catherine. Sorry to disappoint.)

Dress yourself up, and be at K.O.X. between 9 pm and 3 am tonight. For three dollars, you get all this and the chance at unending happiness. And if you can't scrape together \$3, tune in to CKUT — live at K.O.X.

K.O.X. is in Station "C", at 1450 Ste-Catherine's Est. Enter through door "C". Voyeurs are welcome.



MCGILL DAILY CULTURE

comment

The kkk took my baby away

The KKK are on campus, and all of a sudden it's easy to be anti-racist. Look! Racists! Over there!

Convenient for the socially-aware McGill student who can easily muster disgust for Holocaust revivalism, but isn't comfortable dealing with racism and anti-Semitism closer to home.

Meanwhile, covering the KKK is an easy way for the media (*Daily* included) to fill our racism quota for the week. Oh, look, aren't we liberal? We just confronted racism!

Witness the current media orgy over neo-nazi attacks in Germany. These attacks are certainly real atrocities which ruin the lives of real people — but we suspect more lives are ruined by racist law'n'order-spoutin' apparatchiks than by disaffected kids brainwashed by white supremacy.

And we're suspicious of media that cover racism in Germany, but not at home.

It's far too easy to concentrate our efforts and attention on blatant manifestations of bigotry, while ignoring the racism that pervades the institutions that run our lives. *Africana studies? But the KKK's here — we've gotta run them out of town! And I'm not so sure about that Black professor thing, anyhow.*

The KKK and similar groups, however evil, are also pretty marginal. Denouncing them might make you feel good, but it's not going to challenge the more successful racists who're running this country, and this school.

Much better to confront racist anti-'crime' ethics which says it makes sense to inspect the homes of welfare recipients for any sign of cheating — while ignoring much higher levels of cheating on income tax among the rich.

Or how about the one that says it's not racist to deny First Nations peoples the rights they have never given up — that if the white government doesn't charge them taxes on goods they can't afford, that's enough — instead putting them on shrinking pieces of land which can be polluted until the *only* means of making money have often enough inconveniently been defined as illegal.

It's a truism — which a frightening number of McGill students don't seem to get — that racism is prejudice plus power (which is why talk of reverse discrimination is so ridiculous). For their part, the KKK have all the prejudice you can imagine, but they mostly don't have the power to make it mean much. The real anti-racist has bigger enemies.

So next time you feel an urge to stomp on a racist skin, at least give a thought to stomping on a racist Prime Minister instead.

Dan Robins
Kate Stewart

Letters

Vicious responses

To the Daily:

re: Rima Banerji's response to my response to "An Interview with bell hooks"

Congratulations. And the winner is... Rima Banerji for being the first person to suggest that I don't have the right to even address the topic which we've been discussing for the past few weeks.

None of the previous three responses, however progressively divorced from the principle argument of my letter — and reality — they were, and however progressively imaginary in their derivations of some larger "world view" that I must naturally possess, even went so ridiculously far as

to question my prerogative as an individual to address the quasi-Marxist/feminist/black activist theories of bell hooks. They just disagreed with me.

"How dare you appropriate our suffering and attempt to disguise your guilt by attacking those who tell the truth," says Banerji after citing a few of my heinous crimes that are at the root of my guilt — murder, rape, slave-trading, and living where I was born — and continues, "deconstruct your white privilege and don't vilify those who are already down. It isn't terribly courageous." Well, considering the viciousness of some of the responses I got, you could have fooled me.

I have no intention of continuing this argument, and never did. (I suppose

it's irrelevant that I never suggested that there wasn't a problem of racial inequality nor did I deny the historical sources of this inequality.)

Nor am I going to discuss the interesting definition of racism as suggested by Rebecca Haines, Kiké Roach, and the Anti-Racism Working Group that says something like prejudice + power = racism, ergo "whites have a monopoly on racism." (Japanese conduct in Manchuria in WWII, Amharic oppression of the Oromo, Tigrayans and Eritreans in Ethiopia or Idi Amin's booting Asians out of Uganda had nothing to do with racism, did they?)

I'll just "arrogantly" continue with my "pathological", "murderous", "militaristic", "aggressive", and "racist" life, and shut up when something important has to be said.

Ian Hay
Arts U1

Community responsibility

To the Daily:

I have been told that the Daily's editorial page is the most widely read page in the newspaper and is therefore the best way to reach McGill students. I hope so. I want all students to know about Centraide's fundraising 'loonie-line' which will extend from the Roddick Gates to James McGill's tomb this Friday. I just want to give you the choice of helping out.

Centraide's fundraising campaign on campus is important to all of us and it is easy to explain why. Most of us can appreciate the simplicity of the issue: we are part of this community and have a responsibility for its welfare. It would be nice for McGill students to take an active interest in building a more

compassionate community spirit, where those in difficulty can receive the support needed to overcome their problems.

Centraide's goal is to help the less fortunate people of Montréal and its success is dependent on the active participation of all those who are in a position to give. Many students feel grateful for the rich and diverse lifestyle that Montréal provides. Now we have an opportunity to offer something back to the community. McGill students are being asked to each donate one loonie on Friday. It's a small amount individually but can lead to a worthwhile accomplishment if all students make an effort to show their support.

Everyone benefits from fostering a stronger sense of community responsibility. McGill's participation, meaning a united effort by both staff and students, in this year's Centraide fundraising campaign, has both tangible value and symbolic importance with respect to working towards community solutions for community problems. If you believe in our capability as a society to meet the needs of those who are disadvantaged, please show your support for the fundraising effort this Friday.

Jennifer Faulkner
U3 Arts

More sign your title

To the Daily:

(re: Jeremy Michelson's letter of November 18)

Mr. Michelson, you are correct in pointing out the difference between the individual and the group and in acknowledging the right to protect the individual and his/her opinion. I would like to congratulate you on finding a

beautiful example to demonstrate the thrust of my argument, and to further inform you that your hostility towards me is unnecessary since you agree with my opinion.

You believe that when Koffler's subject has nothing to do with his group (i.e. Super Sexe), he can and probably should remain the individual. However, if "say" his topic was related to his organization (i.e. Canadian Jewish Congress Meeting), "he is probably representing Hillel."

Along the same line, the topic of Koffler's letters which I was addressing has been confrontational, opinionated attacks on the PSC (not PSN). This is very directly related to his organization and it is for this reason that I asked that he sign his title. His affiliation with Hillel establishes a distinct bias which does not disappear even when he acts alone. If he is exposing his one-sided views to uninformed readers, they have a right to consider this bias when they interpret his articles.

Lastly, my letter made no mention of, and has nothing to do with, Mr. Arafat, the PSC, or its organizational structure, all of which you seem to be quite knowledgeable. I am simply concerned that bias and spite too frequently distort the presentation of an issue. Too many readers are not even given the chance to know the source of the information they receive.

With regards to an issue which is currently dividing two peoples, the readers have the right to know when an opinion regarding one of the peoples is actually being voiced by a member of the opposing group, and not merely an innocent bystander.

Melony Jamieson
U3 North American Studies

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



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co-ordinating editors: Dan Robins
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Director of Chomsky film trashes corporate media



The directors of *Manufacturing Consent*, Mark Achbar at right.

Manufacturing Consent is a 3-hour film about an anarchist named Noam Chomsky — and it's filling movie houses all over North America. Mark Achbar, one of the producers, dropped by the *Daily* this week.

Daily: Travelling around the world, promoting the film, it must be so much fun!

Mark Achbar: It may be your idea of fun. My idea of fun is not going off and doing 25 interviews. That's what it was like, going from interview to interview. My vision of Australia is the insides of radio studios and little cafés with tape recorders apparently welded onto the tables. And, okay, so I spent half a day on a topless beach — and yes, I went topless. But that was it, really.

But travelling in the making of the film, that's just headaches, and production logistics, and no half-days on the beach. That's totally work. A lot of shlepping, and logistics, and hassles, and running around — and worrying about how the hell we're gonna pay for all this. It's not devoid of stress.

Did you guys spend time with Chomsky while you were making the film?

It's not like we hung out and were best buddies or anything. But one of the nicest moments was in a cafeteria, in Massachusetts, where everybody was pitching in. And there was Noam, cleaning the tables. You know, "Would you lift your plate, please?" And at the same time, we were having this conversation with him, and I was just dying, wishing I had a camera for this moment, just dying! And you know we don't have much of that kind of stuff in the film, and maybe for the better, really. But it was a lovely moment that I regret missing on film, alas.

Is it paying off?

You don't make any money at this. It's like, I can't remember, something ridiculous. I think we make less than 2%. So out of your five dollars that comes to the door of your average cinema, we get about five cents.

How do you eat? That's criminal.

We manage to collect pop bottles and beer bottles. At the *Parallèle*, we've been selling little booklets and buttons for a

dollar, and I think we actually make more money doing that than showing the film, frankly. Yeah, it's grim, isn't it? It's like selling Batman trinkets.

How about selling a T-shirt of Chomsky with a football in his hand?

Yeah! Alright!

What do you think of his sports theory?

"Sports Rap, With Noam Chomsky" ... I think there's some truth to it. He said, sports "offers people something to pay attention to that's of no importance." And it's true. Noam has a great deal of respect for sports fans, 'cause he listens to them call into radio shows while he's driving in the car. He's very impressed with so-called ordinary people's ability to analyze what's going on in sports. But he thinks it's all misdirected, that people don't spend that kind of energy worrying about things that do matter, either to their lives or to the lives of a lot of suffering people in the world.

From your movie, I get the impression that what matters for Chomsky is toppling the entire media structure. Or is he just out to educate people about how to watch media?

A bit of both. I mean, I think he's advocating revolution. If people are ready for it. It's not the media. It's the corporate structure. I think you can have a democratized media, somehow, somewhere. He doesn't want to collapse a structure that does get information out to people.

After *Manufacturing Consent*, I imagined CEO's sitting around making decisions at NBC news.

I don't think it's that heavy. But I don't think you get to be a gate-keeper at NBC news unless you've internalized the values of that corporate system. You don't rise to that position if you're Noam Chomsky, no matter how smart you are, or how brilliant your analysis.

A CBS executive told me that if they put the head of the Socialist Party on the news, they would get complaints — not from big executives, but from viewers.

I doubt they even know who the head of the Socialist Party is. You should call MacNeil-Lehrer and say, "Did you have a lot of negative reaction to Noam Chomsky being on the MacNeil-Lehrer Newshour?" He was on Bill Moyers' program — there were fifty programs in this series called "A World of Ideas." Noam was on for two half hours, and the producer of the program told me there were more requests for transcripts of Noam's two half hours than for any other program in the series.

You confronted the editor of the *New York Times* and asked him why their coverage of East Timor dropped radically after 1975. What was his excuse?

Deadline pressure, haste, ignorance... I don't want to misquote him. I didn't confront him, I just asked him to tell me the story. He came up with a great line, and I was amazed that he could say this. He said, "You know, there's a saying about legislation — that legislation is like making sausage, that the less you know about how it's done, the better for your appetite. The same is true of this business." Now what an incredible thing to say! *You shouldn't know what's going on here — you'll enjoy your newspaper better. Don't think about the process, 'cause you'll lose your appetite for news.* What an admission! He tossed that off...it was incredible.

I read the *New York Times*, and there's some pretty whacko stuff in there sometimes.

The *New York Times* is a great newspaper. I find it totally overwhelming. There's much one can learn from reading the *New York Times*. And there's much one can learn from reading *Lies of Our Times*, too, this other publication that's purely dedicated to the deceit and fabrication and everything else that goes on in the *New York Times*.

And I think if the *New York Times* had any real integrity, it would give away copies of *Lies of Our Times* as a supplement, you know? I mean, instead of these little corrections like, "Joe Shmoe was incorrectly identified as Joe Bloo." Insert *Lies of Our Times* for a change! And see what the popular reaction is!

One thing that Noam said — unfortunately, he's now saying it on the cutting room floor... But he says it's not so much a matter of what you read, it's a matter of how you read. So you can read anything. You can read *Time* magazine, and *Newsweek*, and the *New York Times*, and have a sense of what's going on. But you just have to keep in mind the filters that that information is coming through.

Do you read these publications?

Oh, I love going on airplanes, 'cause you can get all that stuff for free now! Just help yourself! And it's great 'cause I can pick up all these right-wing things that I'd never lay a fff...two bucks for, or whatever.

But you can really get some insight, I think. At home, I used to love it, 'cause my father would subscribe to *Forbes* magazine and all that, and they're very blunt about how things work. They revel in values I

abhor, but they're very revealing, I think, and pretty honest about all that stuff.

I thought your film contained comedic propaganda to sway the audience, to help manufacture consent regarding your beliefs. Why didn't you want to rely solely on fact?

You're talking about the old *War for Men's Minds*, that '50s thing narrated by Lorne Greene? That kind of propaganda clip? There was that one and there was another one called *Democracy's Diary*, about the *New York Times* — you know, "Nothing stays long hidden from the American newspaper reader."

Yeah, these things were used as propaganda, at the time. I think people can see through all that stuff, but the values endure. Even when you talk to the guy at CNN, Ted Turner. I mean he's saying exactly the same thing — it's the standard view since a zillion years ago. "We're honest, we've got integrity, and everything's fine here at CNN."

Did Chomsky say some strange things that you kept out of the movie?

There was a thing about Tom Wolfe, and his article, "The Me Generation." And Noam thought the "Me" generation thing was cooked up, like in an ad agency, just to try to disempower people. Because he says students and younger people really do care about others and are willing to work to help other people. And if they kept getting told that they were selfish, and completely narcissistic and self-centered, eventually that might start to sink in. Because you start going, "Well what's wrong with me? I'm not really like that."

He didn't actually know that Tom Wolfe had written "The Me Generation." When I sent him the article, that was his introduction to it. But it all made perfect sense to him.



It's not so much a matter of what you read, it's a matter of how you read.

Any heartbreaking cuts?

Oh, a friend of ours did this wonderful song. This folk singer, Bob Bossin. *Bob Bossin's Home Remedy for Nuclear War* or something? He's this activist singer from out west. He did this great song. *When Noam Chomsky was a little baby The first thing he did was cry It's the responsibility of intellectuals, Ma To speak the truth and expose lies. "Can I have a cookie?" Speak the truth and expose lies.*

Noam Chomsky studied linguistics He wrote both night and day Then he banished empiricist behaviorist thought Erected a rationalist structure in their place —Good God!

It was quite funny. We did it with these bouncing ball lyrics. One scene you'll never see in *Manufacturing Consent*!

Manufacturing Consent is playing at the Cinéma de Paris until Wednesday. Call 875-7284 for info.

WORDS & PICTURES

MAGIC MUSHROOM

BY GRACE

ONE OF THESE THINGS IS NOT LIKE THE OTHER ...

Welcome Back to the Rad the Radish Newspot

Our guest tonight is Magic Mushroom. Magic, how do you respond to comments that you are immature?



GREG



FRAT BOY

HINT: we like one of them.



I believe the quote was, "immature and crudely drawn", Rad... Well, if I may get cryptic I don't believe I'm anymore immature than a frat stacked general assembly or people who don't understand that a child's eye has more honesty than anything.

Those are powerful words Magic



Powerful words for a difficult time, Rad.

MEANWHILE ...

another woman gets assaulted And we wonder on which side to butter our bread.



POWER TRIP

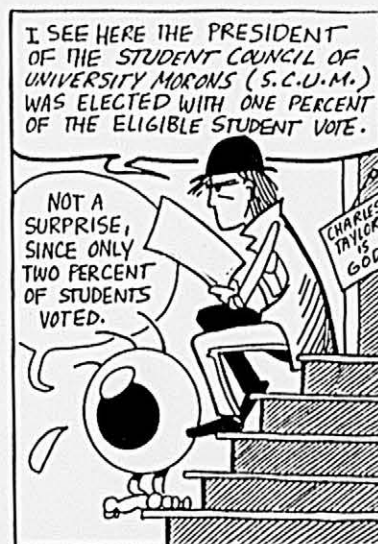


BY JANE TREMBLAY



CRAMPUS

BY GREG MILLARD



MUSIC



Sarah McLachlan Live

Live • Sarah McLachlan • Nettwerk, 1992

BY MO AL-NUAIMY

CASHING IN ON the Christmas rush is a pastime that both artists and their record companies take very seriously. A perfect example of this is Sarah McLachlan's latest live release.

This limited edition live album is aimed at fans, and although only 25 thousand copies are being pressed for global consumption, the extra publicity should give her overall sales a well-needed nudge.

Over the course of the 15-week *Solace* tour McLachlan's music underwent a maturing process that the band decided was worth preserving. The album was recorded this September at Harbourfront in Toronto, using all 24 tracks of the CFNY Discovery Mobile.

One of the more obvious differences is that McLachlan's voice has lost some of its spectacular range, no doubt to better endure the rigours of touring.

The overall sound is excellent — rich and full with none of the tinniness that one expects from live recordings.

Of the seven cuts on the 40

minute disc, all are from *Solace*, except for "Ben's Song", is from *Touch*.

"Home" and "Drawn To The Rhythm" were rearranged considerably, giving them a very different and, depending on your taste, more appealing flavour.

The 20-page CD insert is a miniturized version of the concert program, containing photos of the band and mini bios of all the band members, right down to the various engineers. Lyrics weren't included, but then most real fans will already have the originals.

In other McLachlan related news, the Haligonian has just returned to Canada after an extended World Vision tour in Thailand and Cambodia. During the tour she was filmed visiting food camps, hospitals and war memorials for a TV special to be aired in January.

This is part of a promotional campaign to raise awareness of the Thirty Hours Famine fundraising event that the church-based World Vision relief organization will be holding in February.

Stuff & things from CKUT

CKUT's chart is based on airplay received.

ARTIST	ALBUM	LABEL
Eric's Trip	7 Incher	NIM
Arcwelder	Raleigh	Touch & Go
Sparkmarker	Jiffy	Final Notice
The Posies	Feel/I Am the Cosmos	Popluma
Teenage Fanclub	Free Again	K
Ace T & the Hindenburg	OuchAction Box	
Jean Smith (cc)	Carboni Angel	Kill Rock Stars
Circus Lupus	Popman	Dischord
Wool	Mayday	Bongload
Tar	Teelering	Amphetamine Reptile
Muslimgauze	Zul'M	Extreme/Cargo
Ryuichi Sakamoto	Heartbeat	Virgin
Son House	Father of the Delta Blues	Sony
Vijaya Anand	Dancing is Beautiful (12")	WEA
Original Missile 727 (cc)	Missile ce'nou	Disques RSB
various	Troubled Paradise	Flying Fish
Emile Benoit (cc)	Vive La Rose	Dannon
various	Hispanic Traditions	Folkways/Denon
Ofra Haza	Kirya	Shanachie
Various	Bam Bam It's Murder	Mango/A&M

Tonight, CKUT celebrates 5 years on air with a Modern Primitives Exhibition and party at Station "C". Tony Desypris from Utopia's Paradise (Sundays from 2-7 in the morning) and DJ Genius from Native Tongues (Tuesdays from 3-5 PM) will be the DJ's, and there will be body piercing, scarification and tattoo demonstrations, in case you've got anything special you'd like to mark. Admission is \$3, the party starts at 9 PM. Station "C" is at 1450 St. Catherine St. East. If you can't be there, tune us in between 11 PM and 2 AM - we'll be broadcasting live from the party.

For program information, pick up a copy of our program guide, Statik, at our office in Suite B15 of the Shatner building.

CKUT-FM BROADCASTS AT 5700 WATTS TO THE GREATER MONTREAL AREA. FOR MORE INFORMATION, PLEASE CONTACT BRYAN ZURAW OR GENEVIEVE HEISTEK AT CKUT-FM 90.3, 3480 MCTAVISH ST. B15, MONTREAL, QUEBEC, H3A 1X9, 514-398-6787, FAX 514-398-8261

Media choke on Spike Lee's potent joints

SOME PEOPLE CAN'T inhale Spike Lee's joints without choking. Lee passes his weed to a viewing audience and loves knowing they're taking in the good stuff. What he can't stand is a predominantly white media, who can't see through the smoke, asking him for a toke.

Lee would prefer the media were less interested in his anger and colour and more interested in his work. And he has good reason to. You won't see a review calling Coppola a great white director. It won't say he's morbid, nor that his violent latest film will be a catalyst to violence. It won't be said because Coppola's colour doesn't seem to matter. But Lee's does.

That's why Lee antagonizes the press. Because they antagonize him.

A recent *Esquire* article about Lee is a case in point. Imagine the same style and attitude on a different director. Make it a white director named Kevin Costner after filming *Dances With Wolves*.

The headline would read something like this: **KEVIN COSTNER HATES YOUR CRACKER ASS.**

I am on the set of Kevin Costner's latest movie. I watch the white director talk to Black technicians; there are Black and white actors on the set. The elation — which began when I met and was pleasantly received by coffee-kilting white actresses — climbs another notch. It has been a long time since I have been on easy terms with white women. We had marched and sang together once: "We shall overcome..."

I feel foolish. My vanity, perhaps my arrogance, required so much more: curiosity and responsiveness and affinities. Shit. What if I told about the time Elvis and I got stoned together and he flirted first with me and then with my husband.

Walking out of the building, six young white men appear, extend their hands and their love to Kevin Costner. He is greeted in a manner that suggests he is not only a moviemaker, but a prophet, a saviour, a leader.

My son played with the same interracial kids K.C.'s brother and Kevin himself hung with, Sam and Matthew. Does K.C. care? No. Is there any reason he should care? Ordinarily when family histories touch, people do care. I am painfully conscious of being liable to the charge of offering my credentials to prove I'm an "acceptable" Black person.

I've been crazy about one white man in my life; I wasn't going to be a groupie.

He rebuffs me at every turn. And



Spike Lee and Denzel Washington on the set of *Malcolm X*.

The morbid white-American has landed. Moviemaker Francis Ford Coppola sprawls on a Toronto hotel couch. He believes *Dracula* won't be a catalyst to violence. *Dracula*, the movie, is Coppola's 2-hour and 10 minute, \$40 million magnum opus. *Dracula* was a murderer, a lustful beast, a bloodsucker with many wives, who became a romantic hero.

by Michelle Hughes
York University *excalibur* (CUP)

my anger leads me directly into stupidity. How dare he accuse me of assuming superiority?

It occurs to me to wonder if all the good-looking white men I see in the recording studio would frighten me if I were to see them in a different context; walking toward me on a dark street.

How racist am I? This is getting me down.

I ask him if he has any intimate Aboriginal or Black friends.

YOU GET THE picture. The double standard is obvious. Kevin Costner, Francis Ford Coppola or Woody Allen won't be asked if they ever had a Black girlfriend. People aren't grappling with their anti-Semitism when they talk to

Allen.

But reporters who interview Lee have been known to lose themselves in self-analysis and pre-occupation about being a white person interviewing a Black person. That's what happened when *Esquire* magazine talked to him. And the outcome was not unlike the example above, except Costner changed to Lee and black to white.

The article, like so many others before it, made him out to be a trouble-maker. Lee is portrayed to resent "those who just want to hold hands and sing 'We Are The World.'" His views are shot out but never explained. It trivializes a struggle and struggles who won't be pacified by the "peaceful" image of inter-racial bonds.

The first line in most articles about Lee call him a Black filmmaker. There must be something more to the mention than providing information considering most of the articles are complimented by his photo.

Although his target audience is African-American, he insists non-Blacks can see his films. "You be specific, and by that you become universal. But trying to cross-over dilutes the message," Lee said.

But this is his choice and shouldn't speak for all Black filmmakers.

The *Toronto Star* recently quoted him saying, "I don't think Canada is immune to racism,

nobody is. But you haven't got it perfected like the Americans have. Americans... have the patent on racism."

Don't speak too soon, Spike. Canada has a patent on the ultimate scam. It's perfected the British technique of politely smiling and waving, providing the world a good show, while stabbing you in the back.

In the great "white" north, Blacks are sold a multicultural mosaic. Keep your culture and practise free speech but just watch what you do and say.

When Black people stir up the status quo they're not committed or concerned, they're angry and controversial. Many reporters ask questions of Black people they would never ask anyone else. David Letterman once asked Eddie Murphy about how many rooms he had in his house and how much money he made. Murphy asked if he had a special set of questions he saved only for Black guests.

Lee is a filmmaker, director, producer, actor, author and lecturer, but in too many eyes he is only a Black man trying to make it in a white man's world.

He wasn't "angry" when he recently fielded questions from a group of Toronto reporters. He spoke highly of his trip to Africa and its impact on him.

Like *Malcolm* before him, Lee's "anger" is called irrational, mindless, even racist. And like *Malcolm* it seems misunderstood more than anything.

Anger is an emotion, as with love and happiness. It is problematic how we let these emotions guide our behaviour. Shouldn't hearing about the killings of Michael Wade Lawson or Lester Donaldson elicit anger? And any Black person who doesn't feel anger is psychologically blind.

Lee made *Malcolm X* with a PG13 rating to eliminate any possible excuses teachers might use to discourage using the film for educational purposes.

When asked to spell out his message to young people, Lee said he wants them to see the film, and read the book it is based on, Alex Haley's *The Autobiography of Malcolm X*.

Reviewers must be critical of Lee's work. And there is plenty to criticize. But the colour or his skin is not the issue.

Lee won't call himself a spokesperson. Consider him a filmmaker. And pro- and anti-Spike alike should take in his latest joint. Regardless of what the media say about him, you can trust the quality of his latest batch.

And don't forget to inhale.

Crazyface & the sound of many colours

MUSIC

Somewhere in Leicester Square • Crazyface • SOCAN, 1992

BY TED MCINNES

CRAZYFACE IS A young Montréal band feeling their way around the club circuit and the studio. They are being initiated as musicians, forced to channel their worth through music's business pipeline.

Their debut recording *Somewhere in Leicester Square* was released this year. The result is a collection of marching melodies, a texture that will carry over nicely into the citadels of bar-rock. The drummer plays a dubious role, and the sound is unfortunately muffled on this otherwise respectable homegrown effort.

The beat seems very busy trying to keep space of the three other musicians, who share roles, all doing guitar, bass and vocal work. Steve Robertson explained that this composition provides for "subtle personality changes while allowing everybody to express themselves."

Indeed, Crazyface seems to have met with some very positive audience responses. With dirt under their fingernails, the band is building reputé for the high energy shows they consistently deliver.

Theirs is a sound of many

colours, developing and somewhat rough. Crazyface plays what they call "electric groove music, with a hint of grunge, finesse music based on virtuoso."

Their open-endedness needs to be curbed. Summoning the



desired natural flow does not translate into tight, original music. Their music is almost without form, meditated and executed.

The thrash factor, as in "Broken", makes use of this positively. In "Music Keeps Me Alive" Levy writes, "There's almost nothing I won't sing." What's supposed to be a revolution of expressional appetite comes off as the pent up hunger of someone who continually stands up too fast.

Let ambition speak for itself and do so with "high energy." But with a little focus to form, style and musicianship Crazyface could come to resemble a new band.



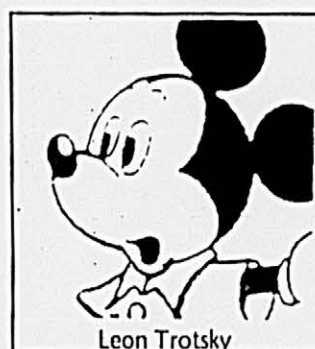
Marx



Spencer



Mickey Mouse



Leon Trotsky



WORLD AIDS DAY • JOURNÉE INTERNATIONALE DU SIDA

World AIDS Day demo to break the killing silence

WORLD AIDS DAY is this Saturday and ACT UP (the AIDS Coalition to Unleash Power) is planning its annual demonstration and march along Ste-Catherine.

A thousand-foot cord with 2000 black ribbons tied to it will be strung through the street to commemorate the number of people who have died from AIDS-related complications in Québec.

The march will end at the park on the corner of Ste-Catherine and Panet. ACT UP has been trying to get the park officially commemorated in the name of those who have died, but the city has so far refused.

"We're going to commemorate it whether the mayor likes it or not," said Michael Hendricks, a member of ACT UP.

By December 1st of this year,

15,000 Québécois(es) will be living with AIDS. ACT UP needs all the support it can get, and is asking that as many people come as possible.

A year ago, ACT UP disrupted a government-sponsored conference on AIDS at the Palais de Congrès to protest what they saw as a focus on drug companies rather than on the concerns of people with AIDS.

This year, things are looking a little better. They aren't charging people with HIV to get in, and the subject matter is more relevant. Progress is being made.

The ACT UP March begins at 13h on November 28 in Dominion Square (Peel and Ste-Catherine) and goes along Ste-Catherine to the Park in the Memory of the Life of People Who Have Died of AIDS (corner of Panet). For more information call 598-8378.

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**MANIF ANNUELLE sur Ste-Catherine
ANNUAL DEMO on Ste-Catherine**

NFB gives back to the community

F I L M

Women in the Shadows & Wisecracks • NFB, 1992

BY BEATRICE VAN DIJK

woman's search for her roots. Métis filmmaker Christine Welsh retraces her foremothers' steps to rediscover her heritage.

Barbara Mitchell of the NFB said the film offers an historical perspective by describing what was done to Native women in the 1700s when men from the Hudson Bay Company took them as wives.

"They were called 'Native wives', but were never legally married to the men," said Mitchell. "They had no legal status from the beginning."

Métis are not considered status Indians, and they have not been very involved in land claims discussions. This film offers an opportunity to learn about Métis, often overlooked as a group.

Screening a film by a Métis woman to benefit Native organizations is a way of bringing together the Native community, said Mitchell.

Wisecracks is a documentary about women comedians. Whoopi Goldberg is just one of many performers who appear. Mitchell and Debbie Trent of the Montréal Sexual Assault Centre both said the goal of the screening is to have an upbeat evening.

"It's important to show a happy film so people can enjoy themselves while contributing to something important," said Trent.

Mitchell said women comedians are often overlooked in the entertainment industry, and

this movie illustrates that women are often more enjoyable comedians than men.

This is the third year of NFB benefits for the Montréal Sexual Assault Centre. Trent said that the benefits are a wonderful way

of raising money for many reasons. They don't cost the Sexual Assault Centre anything, and require little energy — which is a precious commodity at the Centre — to organize.

The five-dollar contribution makes the benefit accessible to many, and is still cheaper than a regular film. Last year the Centre raised \$1000, and two years ago \$1500.

"These benefits are very im-

portant as joint ventures between a national organization and the community. They are a wonderful example of a national group giving back to the smaller communities," said Trent.

Women in the Shadows is showing tonight at 17h. Wisecracks is showing this Friday at 19h and 21h. Both showings are at Concordia University, 1455 de Maisonneuve West, room H-110.

M U S I C



New Pigface is a mutant of musical inbreeding

Fook • Pigface • Invisible, 1992

BY JAMES FORBES

AFTER LISTENING TO Pigface's latest album, I'm not sure they're all they've been cracked up to be. Maybe people have been giving them good reviews on the strengths of the parts instead of the whole. Who knows?

Pigface are a two and a half year old noise project which, at various times has involved members from practically every industrio-aggro-techno group around. Ministry, Revco, KMFDM, Skinny Puppy, Killing Joke: with an illustrious line-up like this, it's easy to see the appeal of such a project.

To boot, an ever-changing line-up and two concert tours of the continent have only added to the mystique and legend of this aural assault. Unfortunately, this second effort falls far short of any expectations I had of the band.

In a recent interview, Sascha Konietzko of KMFDM (En Esch is

the KMFDM'er in Pigface) said that he couldn't see the productivity of "This type of musical inbreeding".

Originally, I thought this might be Sascha bitching because nobody invited him to play. Now, I'm inclined to agree. This kind of inbreeding does produce some musical mutations which are not always pleasing, like this album, *Fook*.

I'm not sure what a *Fook* is. Maybe Aryan En Esch saying Fuck? We will probably never know. I think maybe a *Fook* is the mutant/leper/suture/medico-abortions that adorn the cover and liner (really, really gross).

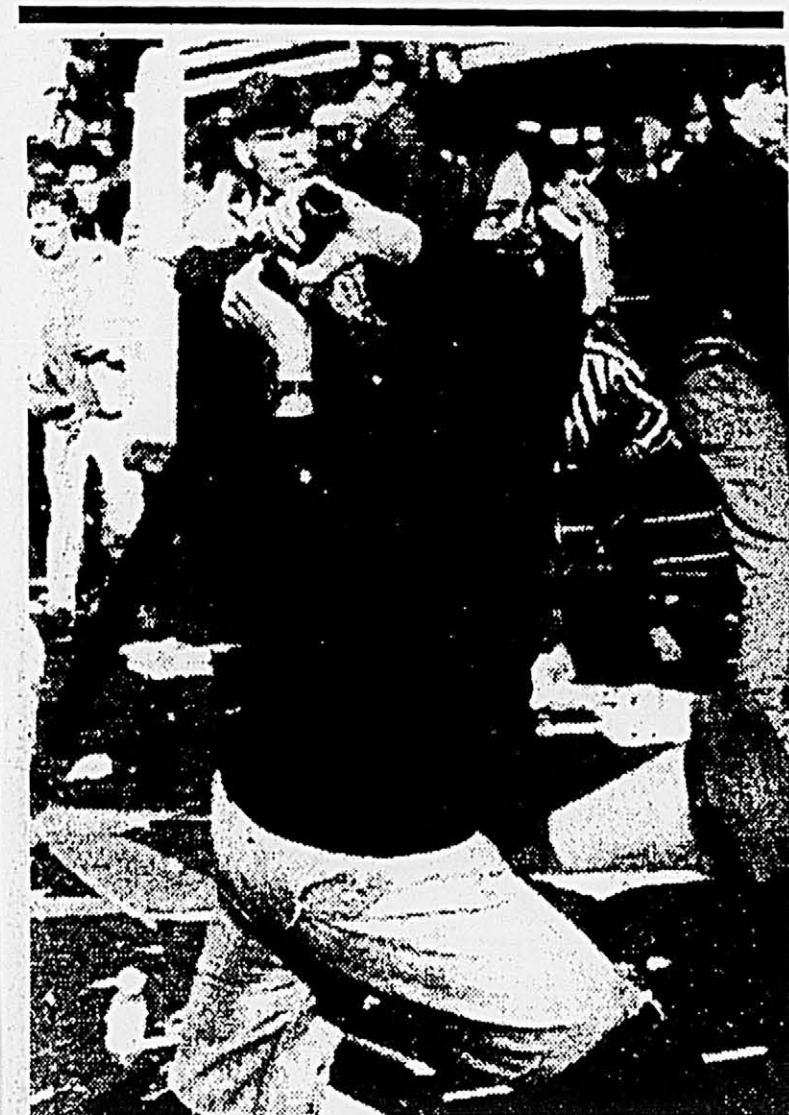
Stylistically, this album lies pleasantly between Prince's *Graffiti Bridge*, a Spinal Tap jazz odyssey and the sound your grandmother might make if she simultaneously sang Handel's

Messiah while bringing up furballs washed down with Drano.

The second track, featuring Martin Atkins and Mary Byker is proof still that one chord songs still live. Everheard the one about too many cooks spoiling the broth? Well it sounds like that's exactly who was hired to steer the album musically.

No, but seriously, Pigface lacks any artistic or stylistic focus, and while this may make for interesting performance art, it doesn't make for good listening.

Learning to like *Fook* would be akin to waking up one morning, realizing you were straight, and that you didn't stuff a live hamster in your rectum last night, but actually made love to Judy Garland while listening to Motley Crüe on acid with your breakfast fork stuck in a faulty toaster.



events

Today

Charles Larson talks about "Seeking Effectiveness in Oral Rehydration Therapy Field Trials" at 13h, Purvis Hall, 1020 Pine W., room 25.

The Film Society shows **St. Elmo's Fire** at 19h30. Leacock 132. Info: 398-6825.

Natalie Zemon Davis speaks on "Storytelling and Spirituality: The Autobiography of a Seventeenth Century Jewish Merchantwoman" in Leacock 232, but they didn't tell us what time.

Weekend

Alison Nordstrom talks about "Nineteenth Century Ethnographic Photographs and Museums: in Use and Re-use" Friday at 14h in GPC, wherever that is.

Charles Ungerleder speaks about **Racism and the Police**, Friday at 15h in Leacock 738. Presented by the department of sociology.

The Film Society shows **A Clockwork Orange** tomorrow and **Grand Canyon** on Saturday, both at 19h30 in the FDA auditorium. Info: 398-6825.

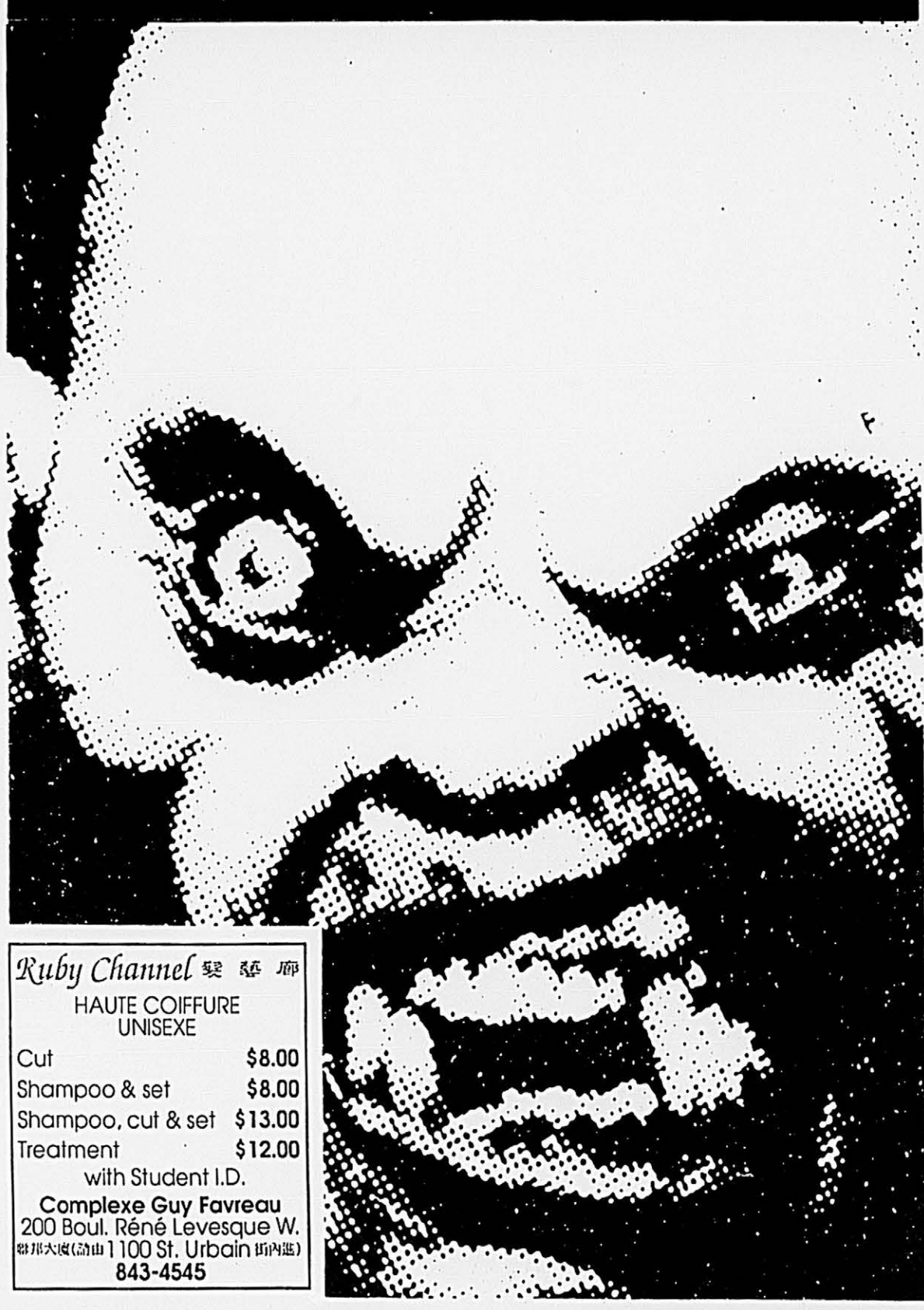
State of Emergency present "Surviving in Modern Times" Friday and Saturday at 20h at the Strathearn Theatre, 3680 Jeanne-Mance. Admission is \$10.

The World AIDS Day March is on Saturday. It starts at Dominion Square at 13h, and ends at the corner of Panet and Ste-Catherine's.

The Marxist-Leninist Party of Québec are having their first open meeting on Saturday, 14h. The main speaker is Hardial Bains, the leader of Canada's M-Ls. Centre St-Pierre, 1212 Panet, Room #100.

daily staff meeting today

union building, room b-03, 16h
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THE ANNUAL GENERAL MEETING OF THE MEMBERS OF CKUT-FM, RADIO MCGILL

will be held on
Thursday, December 3, 1992 at 18h00
in the Ballroom of the William Shatner Building
3480 McTavish St.

Members will be asked to vote on proposed changes to our bylaws, as printed in the November 18 edition of the McGill Daily.

The full text of the bylaws is available for consultation at the offices of CKUT-FM, 3480 McTavish., Suite B-15.

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Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790

- WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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Do you or someone you know have AIDS? Please, don't feel alone. AIDS Community Care Montreal offers the following support groups: HIV & Men Group @ HIV & Heterosexual Men Group @ HIV & Women Group @ Bereavement Group @ Family, Friends and Partners Group @ Children's Play Therapy Group. Call 939-0075. All calls confidential.

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14 - Notices

AIDS presentation Mon. Nov. 30, 1992. McGill School of Social Work, 3506 University Street, Wendy Patrick Room. Speaker: Mr. Chen Cho. Time: 12:30-2:00. Refreshments served.

Denver, Colorado? World Youth Day 1993! See Pope John Paul II. See the Rockies! For information, leave your name and number with McGill Chaplaincy 398-4106.

McGill Chaplaincy - The Exam Drop-In is open! Redpath Library, Monday-Friday 1 p.m. to 4 p.m., November 23 to December 11. In the reading room to the right of the main entrance (Room 07). Tips and handouts on coping with stress, writing exams & surviving the exam period! Informal, no appointments, no files. Info: 398-4104.

Retreat for Catholic Students. Jan. 15-17, sponsored by Newman Centre. Theme: "Praying Scripture in My Daily Life." Deadline: Jan. 8. Cost: \$50. For info and registration: 398-4106.

Want to Talk? IBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer, above Milton, on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7:30. A great way to find out about yourself and others.

Confused or Curious? IBGM (Lesbians, Bisexuals, Gays of McGill) is restarting peer counselling. Anyone interested in finding out about IBGM or has questions about their sexuality is welcome to drop by room 417, Shalmer or call 398-6822. Hours are during lunch and 7 to 10, Monday through Saturday.

15 - Volunteers

We are looking for individuals who are interested in learning more about alcohol and alcoholism and willing to participate in an experiment. Participants will be eligible for a \$500 cash prize to be raffled off at the end of the experiment. Interested? Call Rike at 523-6477.

16 - Musicians

Drummer looking for rock band. Call Ziad 769-8743.

17 - Parking

No more 'circling the block' or ticket blues. Nearby parking seconds from McGill for compact or subcompact car. Snow cleared. Hurry 481-5911.

Help Me! I've fallen and I can't get up...

Final issue of The McGill Daily for 1992: Thursday, December 3. Deadline for advertising is 3 p.m., Friday, November 27.

Édition finale du McGill Daily pour 1992: Jeudi le 3 décembre. Les annonces seront acceptées jusqu'à 15h00, vendredi le 27 novembre.

The Jewish General Hospital is looking for paid volunteers who are male, aged between 18-45 and who have made repeated suicide attempts or have engaged in other forms of self-destructive activities [e.g.: cutting oneself or substance abuse]. Call Joan 9 a.m.-8 p.m. 489-2536

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McGill Daily Culture

12

Thursday, November 26, 1992



**McGill Volunteer
Bureau
presents**

The 5th Annual Food Drive

Please bring canned foods and put them in
boxes located in all major buildings on campus

NOV. 16th TO DEC. 7th

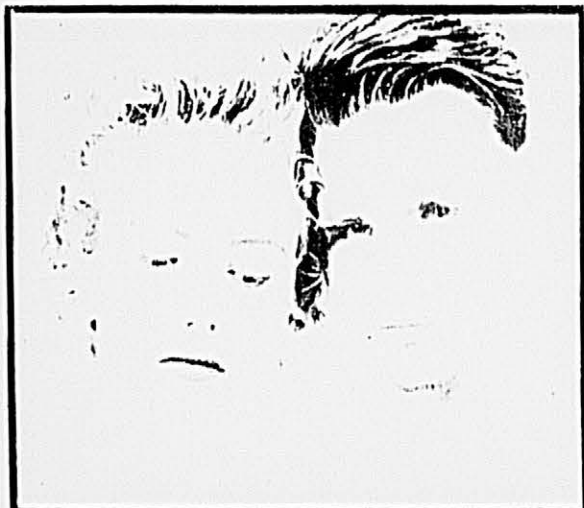
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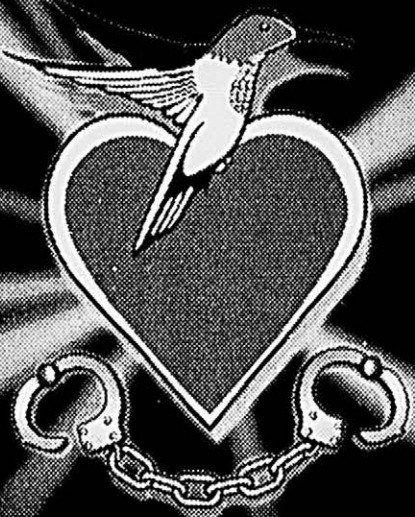
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